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# The Horror Collection

featuring

A Nightmare  
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FRIDAY  
THE 13<sup>TH</sup>

THE TEXAS  
CHAINSAW  
MASSACRE



The hockey mask  
that became a  
horror icon



Special effects  
take on a new  
dimension



## Jason Voorhees Masked Menace

As seen in **Friday The 13th** part 3



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## FRIDAY THE 13<sup>TH</sup>

Jason Voorhees  
Masked Menace

The Crystal Lake slasher in  
his most unmistakable guise.

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Movie moment



# JASON VOORHEES MASKED MENACE

As seen in *Friday The 13th Part 3*



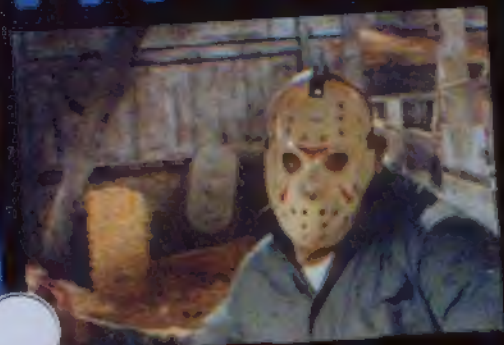
It's been a long night at the lake and homicidal monster Jason Voorhees goes head to head with the final teenager, Chris Higgins. Here, for the very first time in *Friday The 13th* history, we see Jason as the icon of popular culture he has now become – bearing hockey mask and machete.



## BATTLING THE MASKED MENACE

It is during the last campaign of carnage in *Friday The 13th Part 3* that we witness Jason as he would never be forgotten.

As the action moves to the barn, the only surviving teenager, Chris Higgins, is seemingly trapped. There's nowhere to run, nowhere to hide...



Backed up against the door, Chris turns to face Jason. The image before her is formidable... a brute of a man, a killing machine, stomping towards her, with no other intention than cold-blooded murder. With a hockey mask covering his face and a (now) trademark machete ready to rain down a bloody blow, this is the image that people associate with the name Jason Voorhees. This time the teenager dodges the machete, but the struggle is far from over.

*Friday The 13th Part 3* saw Jason Voorhees don that world-famous hockey mask for the first time. No one knew it then, but from that moment on Jason would forever be intrinsically linked to the mask.

This symbol indicates a close-up feature on pages six and seven.

Trademark machete gripped ready to maim

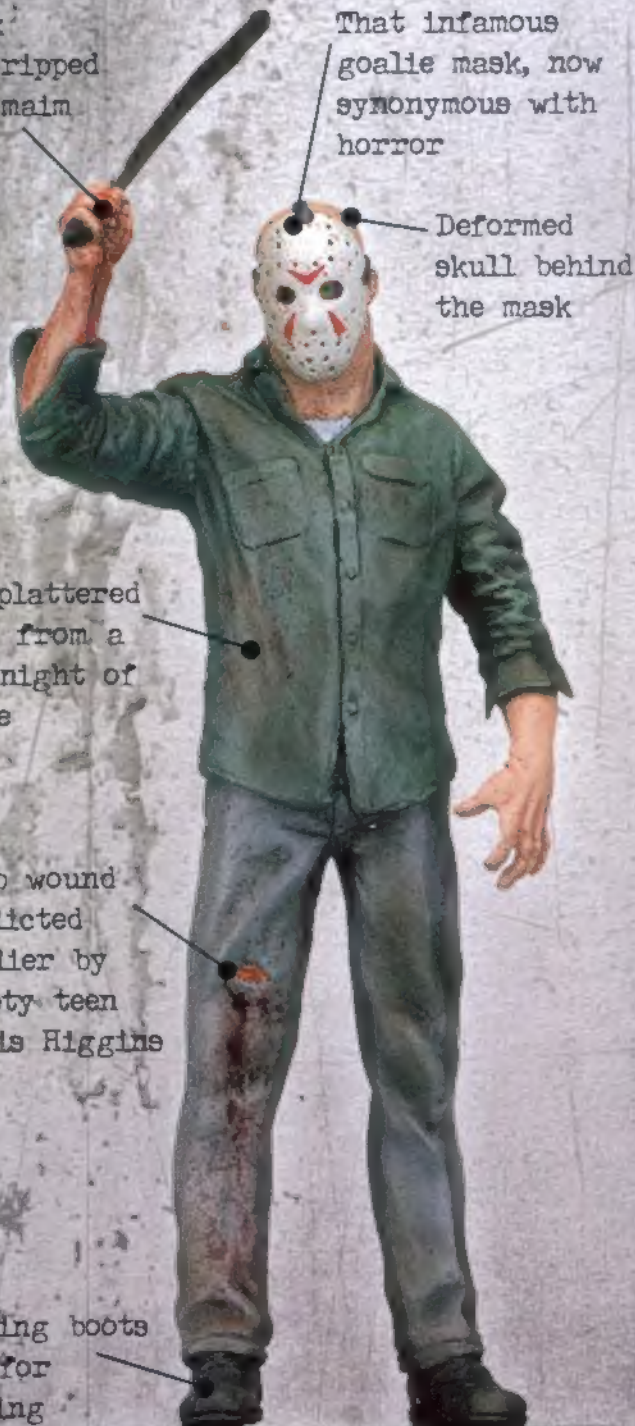
That infamous goalie mask, now synonymous with horror

Deformed skull behind the mask

Blood-splattered clothes, from a grisly night of homicide

Stab wound inflicted earlier by feisty teen Chris Higgins

Stomping boots made for stalking







- ▶ Having escaped the machete, Chris hides in the upper level of the barn. Jason is quick on her heels, but he cannot find her, at first. The tension is palpable as we wonder whether she'll have a chance to strike him before being discovered.



- ▶ Chris succeeds and finds a winch rope to fasten round the unconscious Jason's neck. The barn, with all its implements, ropes and recesses, is the perfect setting for killing sprees. This one was specially designed and built for the film.



- ▶ Part 3 was filmed with amazing 3-D effects. Jason's hanging scene worked particularly well viewed through 3-D glasses. As Jason comes hurtling towards the camera, cinema-goers would have been jumping out of their seats!



- ▶ Chris descends and breathes a groan of relief, which the viewers share. To emphasise that the danger is over the screaming soundtrack stops, as well. But is this just a horror trick? Are we being lulled into a false sense of security?



- ▶ Chris opens the door to a seemingly inert Jason. But true enough, it's not quite over yet. Jason comes back to life and lifts his mask to reveal his grotesquely deformed face – a shock factor that is deliberately saved for the end of film.



- ▶ With Jason on the loose again, some unexpected help arrives from (assumed dead) biker, Ali. This further shock is heightened by the gross-factor of on-screen gore: Jason hacks Ali's arm clean off, before finishing him off completely.



- ▶ Our heroine seizes the opportunity to arm herself with an axe. Dana Kimmell, who played Chris, admits to finding the closing scenes of the film – during which she uses several weapons – particularly tough, because she doesn't like violence.



- ▶ Chris plunges the axe into Jason's head. This must be it for him now...? But no, in another jump-out-of-your-seat moment, he's jerking, arms out stretched, and lurching towards her – and the audience. Another spectacular shot in 3-D.



- ▶ He can't last much longer though, and sure enough the massive monster collapses in a heap at Chris's feet. Finally it's over, and Jason is really dead... Until, that is, the next sequel, of course.



## GETTING THE CHOP



**A**lthough the local biker gang doesn't give the vacationing teens at Higgins' Retreat the nicest of welcomes, one of the thugs does get the chance to salvage his reputation at the end of the film. Previously presumed dead, Ali appears from the recesses of the barn and jumps the unsuspecting Jason. Nick Savage, who played Ali, was quite proud of his role: "I thought it was cool that Ali came back from the dead and tried to save the girl... I liked the fact that Ali got the chance to redeem himself." Unfortunately his second chance doesn't last long—he is after all pitched against a machete-wielding madman.

Before being slashed to pieces (off-screen), his forearm gets sliced clean off in a juicily gory special effect. To achieve this effect a cast of his arm, stuffed with blood-soaked meat, was used. Savage thought the effect was great: "It really did look real—I had to check my own arm after I saw it!" Watch the shot of his arm (pre-chop) carefully, though, and you'll spot where the cast is attached to his real arm.



## SHE'S A SURVIVOR



**T**he heroine of *Friday The 13th Part 3*, like many before and after her, has a special role to play in the film. She's different from the rest of the teens, who get dispatched methodically, one by one (starting, of course, with those who have sex or take drugs). The heroine's the one who has guts, she's the one who gets to defeat the baddie. And more importantly, she's the one who gets to survive.

Dana Kimmell, who played Chris, was not unlike her virtuous on-screen character—apparently she refused to take her clothes off for the film, and even asked producer Frank Mancuso Jr. to trim down some of the sexual stuff in the script. Despite finding filming "a little stressful towards the end", Kimmell was pleased with her part, which she found empowering: "I liked Chris

because she fought back. I didn't want her to be a wimp. I wanted her to be someone who could survive—and she did."



## SCREAM QUEEN

*Dana Kimmell who plays Chris Higgins always joked that she got the part because she screams really well. Apparently that's pretty much all she had to do in the audition.*

**"You can't be alive!"**

Chris Higgins



## AXED!



You would think that an axe to the skull would be enough to finish someone off – it seems to work for most of Jason's victims at least. But the masked monster himself is, of course, different: after all he has just survived a bash round the head with a shovel and a seemingly-lethal hanging. Still, when Jason's arms suddenly jerk out towards the long-suffering Chris, having just had an axe embedded in his head, we still can't quite believe it. It's a great moment, a 3-D joker, almost comical, in fact. Even the hysterical

Chris can't quite decide whether she should laugh or cry.

Richard Brooker, who played Voorhees in this film, says he loved acting the part where his hands stick straight out. "We rehearsed those movements quite a bit," he recalls, "and I really wanted to make sure that I played Jason as a monster who was constantly being fuelled by rage." Well, he would have been enraged had he himself faced the axe. In actual fact a puppet was used in this scene and it was special effects man Douglas J White, who really took the brunt: "I basically took a steel sleeve and put my hand in there and that's what took the blow, not Richard's head."

## ALAN JONES

### The expert opinion

Stunning 3-D added a unique dimension of terror to *Friday the 13th Part 3*. But the real primal frights still came courtesy of Jason Voorhees – this time revamped and accompanied by his two brand spanking new customised props: the hockey mask and the machete.

Former circus trapeze artist Richard Brooker was bigger and stronger than the actor who had previously played Jason in Part 2. He was deliberately chosen for the part precisely because of his impressive stature, which made the Camp Crystal Lake maniac look far more powerful and imposing an adversary. Brooker has the honour of remaining

the most athletic Jason in the entire series' history.

Most horror films released in the wake of *Friday the 13th's* success were reality based. They mined the dread of man's dark inhumanity to their fellow men. A serial killer could be sat next to you on a bus, a train or in a cinema and you'd never know! Their surface normality, their anonymity, was a perfect disguise for seething whirlpools of warped emotions. And that's exactly what Jason is seeking when he grabs the nearest concealing outfit in the aftermath of prankster Shelly's murder. He is clearly reborn, reinvented and empowered behind his beloved hockey mask. For it turns his disfigured face into an unresponsive blank canvas so that the looks of horror on his victims' faces are more to do with his impressively threatening attitude than

any instant reaction to his grotesquely flawed features.

From now on, if he could help it, he would go nowhere without it.

Then there's the machete, normally used as a tool to cut through thick vegetation in tropical countries. But here Jason uses the long thin blade, considered the best knife to cut down evil spirits in Latin American folklore, as his primary weapon. The machete is perfect for effectively slicing through anyone in his demented path. Add all three elements together and it's no surprise that this iconic pose struck gore gold to become a significant piece of Americana, one that permeated global pop culture. Like a sharp machete through the skull, in fact!



## THE MAKING OF A MONSTER

Just how did that deformed boy in the lake turn into the hockey-mask wearing, machete-wielding maniac we know and love?

The huge popularity of *Friday The 13th* left its creators with a big dilemma. What hook could provide the basis for another spectacular slaughter spree? With Pamela Voorhees, Jason's crazy mother, dead and out of the sequel, there was clearly a homicidal maniac vacancy at Camp Crystal Lake. Despite disfigured Jason not being a villain in the famous shock climax — and being arguably just a sad figment of Alice's imagination — he was the only character left alive in audience memory who could become the beginning of a whole new story. So *Friday The 13th Part 2* screenwriter Ron Kurz had Jason survive drowning years before, only to

have him lurking in the woods ready to mete out his machete brand of rough justice.

### Happy accident

No one at this point knew Jason would become one of the most enduring villains in film history. It was the inventive and graphic death scenes that were considered the key triumph. All that changed with *Friday The 13th Part 3* when Jason transformed from a scrawny psychopath covered by a burlap bag into a brawny killing machine wearing a hockey mask.

Having Jason don a hockey mask to conceal his facial deformity was a complete accident born out of 3-D test necessity. Yet this meaningless prop became the indelible

### THE MANY MASKS OF JASON

Originally in *Part 3* an actual Detroit Red Wings hockey mask was proposed as Jason's disguise. But when placed on the Jason head cast, special effects artist Doug White realised the mask model looked far too small. So VacuForming, a silicone ceramic fibre method, was used to increase its size threefold. The Detroit Red Wings large red middle stripe was also finessed into three red wings to make the design more unique. The complexity of 3-D filming also meant many varying over-sized masks were created to accommodate certain angles so each would work to the best threatening effect in the forced perspective medium.



## BEHIND THE MASK

No one involved in *Friday The 13th Part 2* was fully satisfied with the look of the disfigured Jason Voorhees. It also took nearly 8 hours to apply on the actor's face. A less costly and time-consuming option was needed, hence the burlap sack that affectionately became known as "the bag". But that was considered just "Not good enough" by producer Frank Mancuso Jr when *Friday The 13th Part 3* became a reality. What happened next was the single most important step in Jason's iconic transformation. Because the 3-D filming techniques demanded exacting detail, creating Jason's new make-up was considered a real chore and left to the last minute because no one wanted to do it. So when director Steve Miner needed to film a make-up test to ensure the look worked in 3-D, special effects man Martin Becker needed a fast alternative. Knowing many crew were Canadian and hockey fans, Becker said, "Well, we don't have anything else so let's put a goalie mask on him".

Luckily 3-D supervisor Martin Jay Sadoff always kept his sports bag with him and pulled out his Detroit Red Wings mask... Jason's move from serial slasher to monster movie legend was now complete.



frightens so persistently. Although Jason eventually uttered words in *Jason Goes to Hell* (his parasitic spirit transferring to surviving members of the Voorhees clan), his virtual silence is another creepy quality. He never offers any explanation for his gruesome actions and there's no reasoning because he can't understand anyone else's point of view. But what truly sets Jason apart from most other horror heavies is that he's unstoppable. This A-List bogeyman is always going to get you, no matter what. It's not that

Jason doesn't feel pain. He just has no fear. He's been cut up, blown up, shot, and slashed, and yet he still keeps coming back. And his iconic status as a horror hero we all love to hate was forever sealed when Jason was awarded the MTV Lifetime Achievement Award in 1992, the first completely fictional character ever to be so acclaimed.

image responsible for propelling Jason to the fear front line. Its appearance is explained in a brief shot showing one of his victims (Shelly) wearing one and Jason grabbing it for convenience.

### Masking emotions

Central to Greek tragedy and pagan ritual, masks have traditionally played an important part in horror movies. They are used either to conceal identity or hide a hideous face. Here the hockey mask is a solid immovable object without any means of expressing emotion. It's the perfect façade for the purely slaughter-driven Jason who shows no feeling or remorse, just the still face of inescapable murder. And what could be more normal than a hockey mask?

Jason isn't wearing something scary to instil terror in his victims. It's ordinary,

familiar to sports fans and hardly suggesting psychopathic tendencies lurking beneath. Which is precisely what works in Jason's favour and why his victims allow him to get so close before panic sets in.

### Sharking instinct

*Friday The 13th* creator Sean S Cunningham invested Jason with embodiments of universally felt nasty characteristics that scare children trying to sleep in the dark. But it was *Parts 2/3* director Steve Miner who conceived Jason as a "killing machine". His animal kingdom comparison was the Great White Shark, something without any motivation other than a relentless pursuit of prey. It's that uncontrollable single-mindedness that

**"Don't ask me  
what your  
motivation is.  
Just kill her!"**

**Director Steve Miner to Jason actor  
Richard Brooker**



On set

# DEATH IN THE THIRD DIMENSION

The first two *Friday The 13th* films had been box office smashes, leaving no doubt that there would have to be a third. To compete with these previous successes, it was clear that *Part 3* would need a fresh hook to bring thrill-seeking fans back to the shores of Crystal Lake.



Behind the scenes: the electronically-controlled Louma crane in action (top) and then collapsing at the feet of the frustrated crew (above). The original (and now very rare) *Part 3* 3-D glasses that were given out in cinemas (below).

Although the 3-D format had been virtually dormant since its heyday in the fifties, the early eighties saw a revival in stereoscopic film-making. Steve Miner, co-producer and director of the third *Friday* instalment, recalls his moment of inspiration for the 3-D bloodbath: "It occurred to me that a *Friday Part 3* and 3-D would be a perfect combination." 3-D, of course, lends itself perfectly to horror, which in its essence is about making you jump. If Jason's axe appears coming out of the screen towards you, you're going to be leaping out of your seat before you can say "homicidal maniac". Miner says, in

terms of the script, "I specifically knew that we had to have things that fired out at the audience:

jabbing, spearing type shocks." And *Part 3* is littered with these: the spear in Vera's eye, the pitchfork through Fox's neck, not to mention that unrivalled 3-D horror moment when Rick's eye pops out!

## Optical illusions

How did the production team achieve these startling effects, at a time when 3-D technology was relatively underdeveloped? 3-D expert Martin Jay Sadoff was hired and chose to use the Marks 3-D System, which involves the use of two lenses on one camera. Thus the camera "sees" in the same way that human eyes see, each lens capturing the view of the left or right eye respectively. Then both images are photographed onto a single frame. *Part 3* was the first feature film to be shot this way and it was the first to use a camera known as the Louma crane. This device not only allowed the camera to be moved while filming in 3-D (which up until that time had not been possible), it also meant that shots could be controlled electronically, i.e. the operator didn't have to ride with the camera.

## Headaches

All sounds pretty accomplished, right? Well, sadly no... filming with 3-D turned out to be the biggest headache of the entire production. The Louma crane was so frustrating to work with (the entire machine fell over at one point) that the crew had T-shirts made that said "I Hate the Louma!"





Moreover, the complexities of filming in 3-D added hours to everything, often necessitating multiple takes. This proved tough on the actors. According to

lead actor Michael Biehn, the close-up shots were the worst.

"We'd have to do things again

and again and again. That was

Rachel Howard (Chili) gets stabbed with a

knife. It was pretty bad. I mean, it was

### A 3-D arsenal

Outfitting Jason for 3-D was a challenge. The weapons had to be oversized and shot from several different angles or aimed at very precise points in order to work in

3-D. Filming in the extra dimension also required extra light. It could sometimes take three hours just to set up the lighting. Here Miner explains about the Marks 3-D system. "We were immensely fortunate to have

But the problems didn't end with filming. Up until that time, 3-D movies had been released on a limited basis. Friday

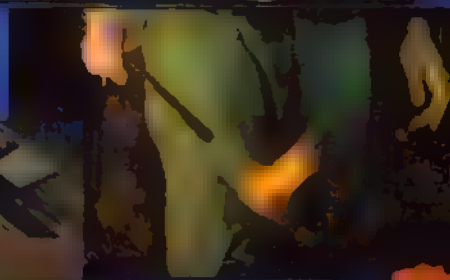
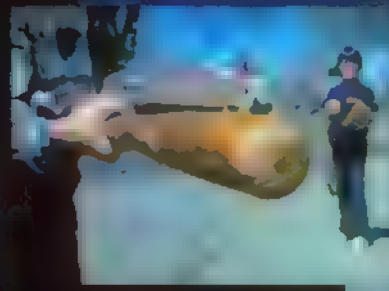
## "A PERFECT COMBINATION"

Producer/ Director Steve Miner on Part 3 in 3-D

of cinemas. This involved kitting out theatres with 3-D projectors, screens, teaching operators how to use them and supplying as many 3-D glasses for every ticket bought. Sadoff recollects: "We got everybody involved. It turned into a mammoth challenge."

Thankfully all the effort paid off. Until the release of *Freddy v Jason* in 2003, *Part 3* remained second only to the original as the most successful film in the series. As producer Frank Mancuso Jr. predicted, "This is *Friday The 13th Part 3* and it's in 3-D. These two things are going to make this a hit!" And he was right.

How 3-D action can you fit in one film? Just some of the scenes from *Part 3* that were specifically filmed for the 3-D effect (below).



## FILM FACT

The opening credits that come out of the screen in 3-D gave audiences a taste of what was to come. It read: A *Friday the 13th* film. Directed by Steve Miner.

"There were people in the theatre ducking!" reports actress Dana Kimmell. And production designer Robb Wilson King said, "It was a beautiful moment."





# LUCKY FOR SOME

With no fewer than ten sequels over a period of more than two decades, the *Friday The 13th* franchise has become a horror phenomenon like no other. Its masked maniac front man, Jason Voorhees, has stalked and slashed his way into the zeitgeist of more than one generation. But just how did it all begin...?

**T**hough traditionally associated with misfortune and calamity, in 1980 *Friday The 13th* proved to be nothing but lucky for director Sean S. Cunningham. The film began life as little more than a part-formed idea propagated by the success of another 'calendar' themed horror movie (John Carpenter's *Halloween*), but turned into a multi-million dollar franchise spanning 25 years (and counting) — one that came to define the so-called "slasher" sub-genre of horror.

The *Friday The 13th* movies have indelibly imprinted themselves on the public consciousness, largely due to the iconic status of their resident maniac and serial killer Jason Voorhees and his trademark hockey mask. Which is perhaps curious when you consider that Jason himself was not the killer in the first *Friday The 13th* movie, and didn't even don the hockey mask until the third (and was absent entirely for the fifth!) In fact, "franchise" was the last thing on the minds of Cunningham and screenwriter Victor Miller.

Just getting it actually written and then made was the first order of business.

Cunningham was no stranger to the horror genre. In 1972 he produced (and part-financed) the Wes Craven-directed shocker *Last House on the Left*. Then, in 1978, he saw *Halloween* and was immediately struck by its chilling depiction of a soulless killer as well as the innovative first-person camera/killer technique. For Cunningham the film was a revelation, inspiring him to want to make his own "scary movie", one that would be aimed squarely at a mainstream audience, one that could terrify as well as be fun.

## It's all in the name

Another thing that had impressed Sean about Carpenter's film had been its title, "It was such a great title that, I think, even if they'd made a bad film, it would've done very well." It didn't take him long to ditch his first choice of a title — *Long Night at Camp Blood* — and replace it with one that he had thought

up while trying unsuccessfully to sell a TV series to United Artists several years earlier: *Friday The 13th*.

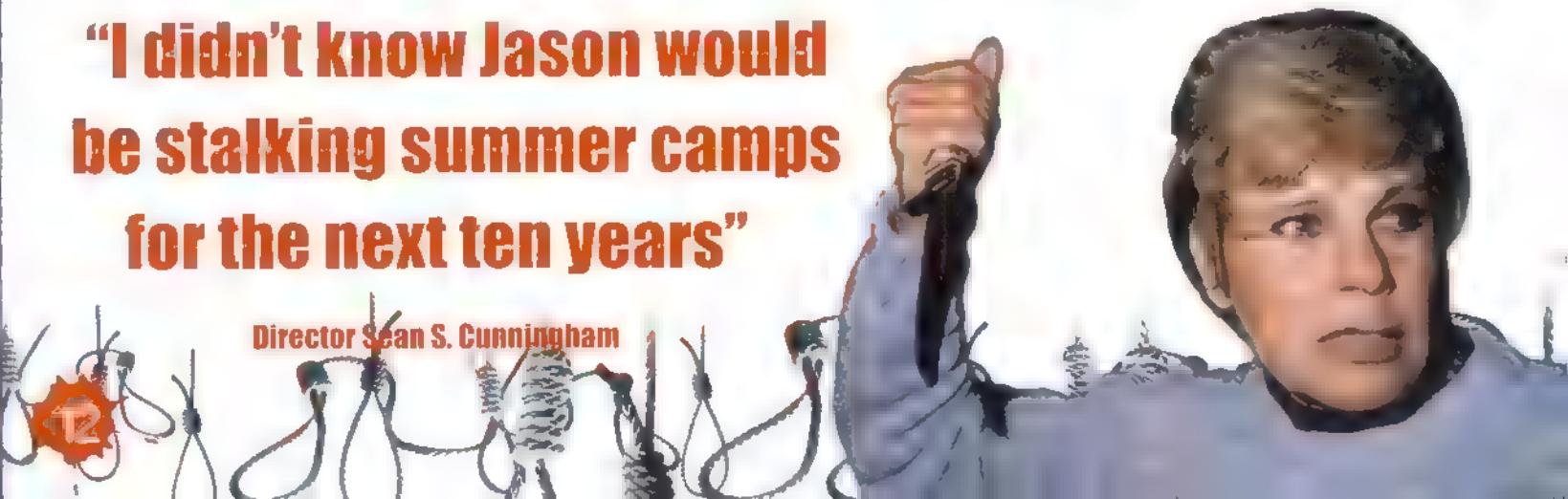
## Getting there first

Cunningham was convinced that if he didn't act fast someone else would grab the name (says Cunningham: "I couldn't believe that somebody didn't own it!"), so the first thing he did was to take out an advertisement in the July 4th, 1979 edition of Hollywood trade paper *Variety* promising, "the most terrifying movie ever made." That all he and co-producer Steve Miner had at the time was a title, a logo and an early draft of a screenplay scripted by Miller was rather glossed over.

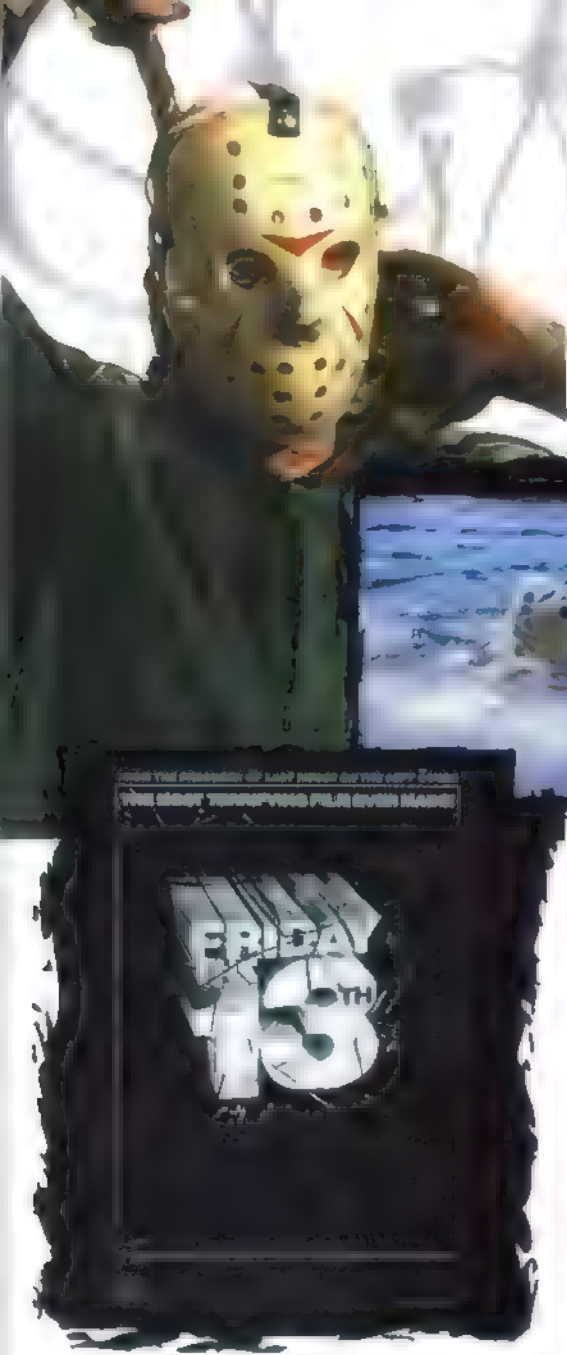
Nevertheless, the advertisement struck a chord, and within days of the ad appearing, Cunningham was swamped with phone-calls and enquiries, all regarding a film that didn't exist. If he was to benefit from the buzz it had generated he needed a proper script and fast. Cunningham told Miller about

**"I didn't know Jason would be stalking summer camps for the next ten years"**

Director Sean S. Cunningham







The advertisement Cunningham placed in Hollywood paper *Variety* (above) in order to generate investment. The boy that kickstarted a multi-million dollar franchise (middle). And a grown-up — the unmistakable killer, Jason Voorhees (top)

*Halloween* and encouraged him to study it and learn the techniques of the genre, then the two men sat down and thrashed out the plot over several days. Miller came up with the location of the summer camp, the fact that it was cursed by an ancient evil and the notion that sex equalled death and within a couple of weeks he had written the first draft. With the finances in place, and a

script in hand, the shooting of *Friday The 13th* got underway in September 1979. Set in and around Blairstown, New Jersey, using Lake No-Bé-Bo-Scó as the primary location for Camp Crystal Lake, the movie features a

cast of (then) largely unknown actors, the only exception being Betsy Palmer (an actress known predominantly for light comedy roles on TV), who was cast against type in the role of the vengeful Pamela Voorhees.

Cunningham had hired the New York based casting agents Julie Hughes and Barry Moss to find his cast. He told them he was looking for "Likeable, reasonably good-looking kids who you might see in a Pepsi commercial", and that "they had to be able to read dialogue fairly well, and work cheap too."

## The gore factor

Cunningham knew from very early on that the success of *Friday The 13th* would lie in making its special effects as realistic as possible. He also knew there was only one man capable of the job — Tom Savini. A Vietnam veteran who had served as a combat photographer and used his experiences to influence his craft, Savini was riding high, thanks to his ground-breaking work on George A. Romero's zombie classic, *Dawn of the Dead*. Cunningham offered him \$20,000 to craft his magic and Savini signed on.

Finally, the soundtrack was provided by jazz musician Harry Manfredini — who created that enduring and hypnotic

underscore of "Ki-Ki-Ki, Ma-Ma-Ma", based on the moments in the movie when Pamela Voorhees mimics the voice of her dead son Jason, saying "Kill her, Mommy, kill her".

## End of story

The famous and hugely popular "shock" ending, in which a hideously disfigured Jason Voorhees surfaces from the lake and drags Adrienne King (who plays Alice) under the water, was not actually in the original shooting script. Cunningham admits that the scene was only inserted at the last minute: "Jason started as a gimmick at the end of that first one. Having him lurch out of the water was a way of going out with a strong visual image." Even Jason's disfigurement was a late call from the producers. Miller says that the original intention was for Jason to be a "normal cute blond kid". Accidental as it may have been, it was that end scene that would kick-start an entire franchise.

The movie was completed on a budget of just \$500,000, at which point Cunningham sold the rights to Paramount (although merchandising rights to the entire *Friday* series are now managed by New Line Cinema). At the time, Paramount sensed they could turn *Friday The 13th* into a major box office money-spinner and spent over \$4 million on the publicity campaign. The movie was finally released on over 1,000 screens nationwide in 1980. *Friday the 13th* went on to make \$37 million in the USA and some \$70 million worldwide. It turned out to be one of the biggest hits of that year.

A sequel, *Friday The 13th Part 2*, duly followed a year later. But while Miner returned as producer/director, Cunningham opted out and Victor Miller washed his hands entirely of his creation (even though





Inside story

# PUPPET MASTERS

Sean S. Cunningham was born in New

a doctor, until he realised he didn't

But if the young Cunningham was squeamish around blood, it didn't last long. Shortly after



he's credited as Jason's creator on all the sequels. Miller remembers: "the original vision I had centred around Jason's mother and the evil she caused. The producers had a different vision." Even Cunningham had no idea that the machete-wielding anti-hero would go on to become one of the most recognisable "scream" icons of all time. "I didn't know Jason would be stalking summer camps for the next ten years," he said in one interview in the nineties, "I really had no idea."

## Jason mania

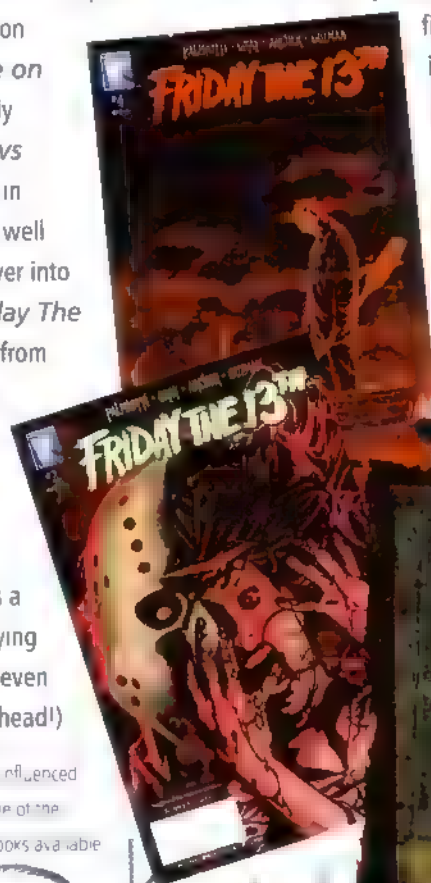
Nevertheless, over the next 25 years or so, another ten sequels followed – including one shot in 3-D, plus a head-on confrontation with *A Nightmare on Elm Street's* Freddy Krueger in *Freddy vs Jason*, 2003 – and in that time Jason has well and truly crossed over into other media. *A Friday The 13th* TV series ran from 1987 to 1990, with 72 episodes to its name, and Jason also cropped up in a 1987 video game (where the player is a camp counsellor, trying to avoid Jason and even his mother's flying head!)

Rap star Eminem is Jason-influenced get up a right. And some of the many Jason comics and books available

There have been Jason comic books, action figures and even a musical! You can get Jason masks and full Jason costumes. Jason-like characters have featured in commercials, TV shows and music videos – who can forget the time Eminem showed up on stage wearing a hockey-mask and brandishing a power tool?

But perhaps Jason's (and the *Friday The 13th* series as a whole) most enduring legacy is to the horror genre itself. Although other slasher films may have set the whole ball rolling, it was Jason who really picked it up and ran with it. The success of *Friday The 13th* set in motion an early eighties explosion of horror/stalker/slasher movies, including *A Nightmare on Elm Street*. Horror movies were big business again, and horror franchises thrived. *Friday The 13th's* cheerful brand of bloody mayhem struck the most resonant chord with its older teen audience, guaranteeing it a status in

film history that perhaps its content (viewed as individual films) might not suggest. In its 25 years (and counting), the *Friday The 13th* series has grossed in excess of \$250 million. And surely, that can't all be down to luck!



Friday sequel. Watch this space.







# MARKETING FEAR

Was it the 3-D glasses, the tagline that promised gore-galore, or the assurance that "it really happened" that had you queuing at the box office? An entire arsenal of creative techniques exists to promote horror films – find out about just some of the marketing ideas that will have you sold and screaming for more...

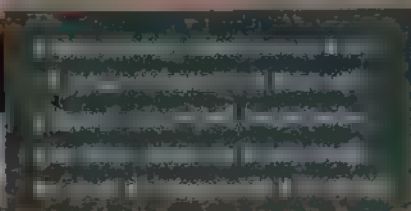
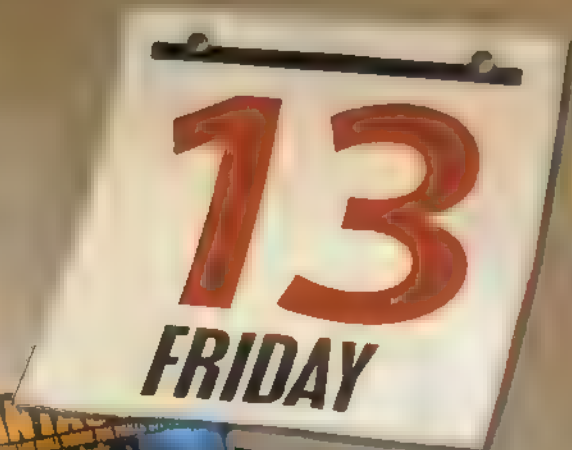
If the modern horror film is the equivalent of an old-fashioned carnival fun house, then the marketing department is the equivalent of the barker – the fellow who stands outside the attraction hailing the passing trade with a spiel that promises untold thrills, horrors, excitement and titillation for anyone who lays down the price of admission.

Horror is a crowded field (especially in October) and it's no longer enough just to put a poster outside the cinema or run a trailer with last week's programme to haul in the punters. Nowadays elaborate publicity campaigns which range from the subtle to the gross (no one will ever forget the time live snakes were sent to every video shop in the UK – though few remember the film being promoted) are designed to whip up viewers

into a frenzy of anticipation even before the film is finished. There are so many fresh avenues to reach the ticket-buyers – beyond sticking posters on the side of buses or running trailers in every ad break on every TV station. These days you get "viral" internet campaigns, trailers downloaded to your mobile phone, weird little novelty giveaways (from keyrings to condoms), electronic press kits and media blitzes. Not to mention personal appearances by the stars (or stand-ins in masks), or opening supermarkets with chainsaws or machetes (don't laugh – it's happened).

## The big sell

Nevertheless, many marketing campaigns still depend on the methods that have been used in Hollywood since the silent days – posters and trailers. With mainstream movies, a film is usually screened complete to the marketing department, who then have to come up with a range of poster images or original trailers to sell the stars, the story, the



Oscar nominations or a current controversy featured in the film. Horror, however, is slightly different. Some old-style horror moguls, especially in the fifties, would think up the titles and have poster art designed – then show these to film-buyers and decide whether to make the films depending on



reaction to the selling materials. More than one fifties' creature feature was sent back to the studio with a demand that the monster promised by the poster actually appear in the film! This practice isn't as common today as it was – but the business of pre-selling a movie before it's in production has evolved. Now, studios remake movies that were hits a generation ago (i.e. already marketed) or deliver strings of sequels to recent successes so audiences (and exhibitors) get a known quantity. The latest fad, of course, is

prequels. Again the marketing is already in place – the prequel film promises to explain the whys and wherefores behind the (up until now mindless) killings: "Come and see this film and you'll find out why this psychotic maniac is such a psychotic maniac!"

## What's in a name?

Posters – which, since the seventies, have been valuable ancillary merchandise as well as a marketing tool – have to come up with an image that sells the film but doesn't give

away too much. Few horror films are cast-led – any well-known names in the credits are likely to be unbilled cameos or before-they-were-famous actors who got their first film role in a horror flick. This means there's no requirement that an actor's face dominate the poster (incidentally, big movie stars have clauses in their contracts about the size their faces must be on all advertising material).

The stars of most franchise horrors are continuing horror characters, who follow the Hollywood course from jumped-up bit-player in their breakthrough picture to above-the-title billing (and other perks) as the series progresses. The early *Friday The 13th* or *Nightmare* posters did not feature Jason or Freddy at all (Jason, you remember, didn't become the killer till *Part 2*, or put on his trademark hockey mask till *Part 3*). It wasn't until the series went on that they became more popular, and so promotional materials began to be built around them. Leatherface was so clearly the stand-out of the original *The Texas Chainsaw Massacre* that his image did show up on most of the posters, which perhaps led to his increased prominence in subsequent films and remakes.

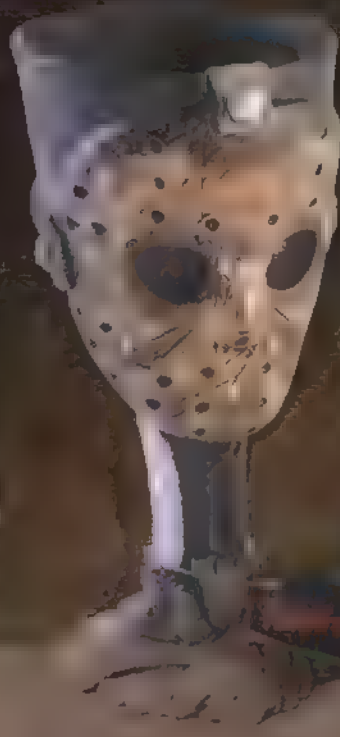
The first films in any series tend to be sold on their assertions – "Who will survive... and what will be left of them?" (the great

## WE WANT MORE...

These days when nearly film series work is a franchise – not just a hit movie, but a hit movie that will yield many sequels, maybe a TV series and eventually a remake to lick things off all over again. Not to mention the tie-in novels, comic action figures, clothing, novelty items, card games, DVD box sets with plentiful extras and a general rush of memorabilia and merchandise. Franchises are nothing new in horror – ask *Frankenstein*, *Dracula* or *Godzilla* – but the psycho killer stars who came to the fore in the seventies and eighties remain the key franchise players in the business – Leatherface, Jason and Freddy, which is to say *The Texas Chainsaw Massacre*, *Friday The 13th* and *A Nightmare On Elm Street*. So it seems impossible to set out to make a franchise – the original film always has to be first discovered and embraced by audiences, who then clamour for more.

For every *Final Destination*, it takes 10 franchise status... that's only a trilogy at the moment.

usually, there are a dozen more to come. They will be great films but not the same. There's what it takes to make them scary. Interestingly, most franchises are built around characters, but the films that deliberately try to introduce an enduring monster rarely click – fans prefer to find their horror heroes lurking in the depths of the supporting cast and elevate them to stardom themselves.



More products for die-hard fans (or Halloween parties). The Jason goblet (left) and Jason fairy lights (right).





tagline of *The Texas Chainsaw Massacre*, "They were warned – they are doomed" (*Friday the 13th*) or, most simply, "Sleep Kills!" (*A Nightmare on Elm Street*).

## Promises, promises...

The publicity materials for all these movies pitched their high concepts, which is to say a bite sized story hook that promised audiences scary ideas. *The Texas Chainsaw Massacre* used the oldest selling trick in the book, the "it's all true" gimmick (even more successfully applied to *The Amityville Horror*) and *A Nightmare On Elm Street* sold the idea that the bogeyman could get you in your dreams. Although controversial (*Chainsaw* was initially refused a certificate in the UK), these films got enough good reviews for print adverts to use "pull quotes" – tiny extracts from the critics, which serve as thumbs-up endorsements (Alexander Walker, later a vigorous pro-censorship campaigner, was extensively quoted on the original *The Texas Chainsaw Massacre* posters). *Friday The 13th* went the other route – sometimes using bits of reviews, which had been written by stuffy, easily-offended, fuddy-duddy critics who young audiences would naturally ignore and enjoy defying.

Other marketing devices involve providing "hooks" for a release date – amazingly, the first *Friday The 13th* was released in the US on May 9th, 1980, though there was a Friday 13th in July of that year (when the film opened in Britain). Many

horror releases cluster around Halloween – and one even managed 6th June, 2006.

## Effects and gimmicks

Other well-loved marketing devices involve special filmographic practices – something that will make a horror film stand out from the crowd – like the 3-D used in *Friday The 13th Part 3* and *Freddy's Dead: The Final Nightmare*. Novelty giveaways can also do the trick – vomit bags were distributed on some original *Chainsaw* play dates, not to mention plastic transformer Jason eggs and Freddy Krueger Christmas decorations! As mentioned above, the marketers have now hit on all manner of new electronic media to get to us – and soon they will have achieved their ultimate goal, total saturation coverage.

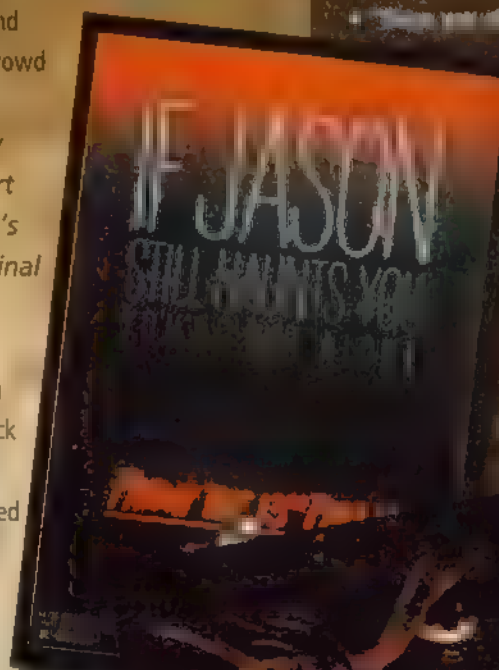
## KILLER LINES...

Some of the taglines that have been used for the *Chainsaw*, *Friday* and *Nightmare* films are as renowned as the films themselves. Here's a pick of the best:

- "When you're screaming, then you're start talking about it" (*TCM* 1974)
- "You want scary? Here's scary!" (*TCM* 2001)
- "Witness the birth of fear" (*TCM* 2006)
- "Fridays will never be the same again" (*F13*)
- "The body count continues..." (*F13:2*)
- "Nothing this evil ever..." (*F13:6*)
- "The great upgrade" (*Jason X*)
- "If Nancy doesn't wake up screaming she won't wake up at all" (*NOES*)

"WHO WILL SURVIVE AND WHAT WILL BE LEFT OF THEM?"

TAGLINE FOR *THE TEXAS CHAINSAW MASSACRE* (1974)



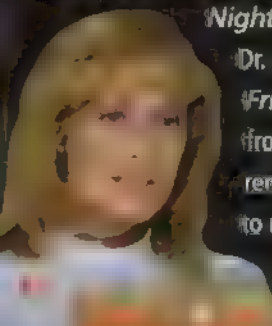


# HORROR GLOSSARY

Get more terrifying New Line horror terminology under your belt. This issue moves on to the brutal and beastly letter B...

## AUTHORITY FIGURES

Teenagers beware: as a general rule, the authority figures in slasher films are not to be relied upon. Parents, doctors, policemen and sheriffs are continually disbelieving, unhelpful and at times just rotten to the core. Prime examples from the New Line films include Nancy's mother Marge Thompson from the first *Nightmare*; the exploitative Dr. Crews from the seventh *Friday*; and Sheriff Hoyt from the *Chainsaw* remake and prequel — to name but a few.



going to **sleep** tonight. It kills me.

— Freddy Krueger, *Nightmare on Elm Street*

## AUTO-SALVAGE YARD

In the *Nightmare* series, Fenny Drea. Auto-Salvage Yard is the place where the vigilante parents of Springwood hide the remains of Freddy Krueger, after they've burned him alive. It's also where the characters in *Dream Warriors* bury his remains with holy water to rob him of his dream-stalking powers. In *The Dream Master*, Kincaid arrives at the auto-salvage yard in a dream, where he becomes the fatal witness to the resurrection of the Springwood slasher.

## AUTOPSY

Autopsies feature in two films in the *Friday*

The 13th series. Firstly at the beginning of *The Final Chapter* (see Axel below) and then in *Jason Goes To Hell*, where the coroner devours Jason's heart and becomes possessed by his evil spirit.

## AVALLONE, MICHAEL

Author of *The Official Friday The 13th Part 3 3-D* novelisation, printed in 1982. Avallone's book is a sought after collector's item, because it details an alternative ending to the one that was chosen for the film.

## AVONIAZ FANTASTIC FILM FESTIVAL

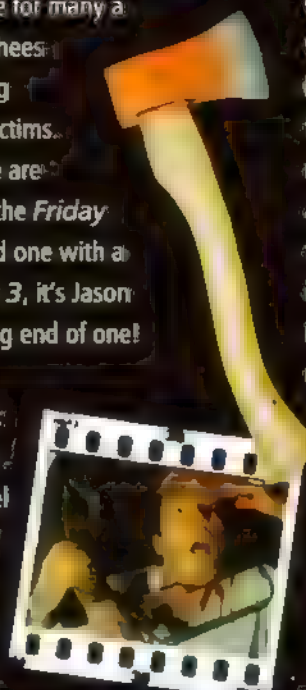
A festival that took place annually in France from 1973 to 1993. In 1985 Wes Craven won the Avoniaz Critics Award for *A Nightmare on Elm Street*.

## AXE

The weapon of choice for many a murderer, Jason Voorhees particularly likes using one to dispatch his victims. In total, seven people are killed with an axe in the *Friday The 13th* series (and one with a hatchet). And in *Part 3*, it's Jason who's on the receiving end of one!

## AXEL (FIB4)

In *Friday The 13th: The Final Chapter*, autopsy assistant Axel is the first victim of a resurrected Jason, who slices his throat with a surgical saw.



## AZRAEL (XDU)

The 11th victim in *Jason X*. Has his back broken over Jason's knee.



## BACKSTORY

Horror films often attribute a backstory to their villains, which helps explain what has happened before the action in the film began; it's a way of revealing a villain's motives, as well as developing the plot. Jason's backstory

is revealed at various points in the series, beginning with the first film, in which his mother, Pamela, reveals how he supposedly drowned at Camp Crystal Lake. We find out all about Freddy Krueger through his backstory: the circumstances of his birth, his criminal history and his "family life". And Leatherface's backstory has been turned into a film of its own, the prequel — *The Texas Chainsaw Massacre: The Beginning*.





# WITH ISSUE 4

Your next *A Nightmare on Elm Street* figurine: Freddy Krueger – Melt Down. The horrific moment from *Freddy's Revenge* when the evil slasher gets cooked.

## PLUS

One good film deserves another... Making the first *Nightmare* sequel.

The hounds from Hell – find out how Freddy's guard dogs were created.



*A Nightmare*  
ON ELM STREET™

# WITH ISSUE 5

Your very first victim figurine from the *Nightmare* series: Debbie – Insect Agony, inspired by that unforgettable mutation scene in *The Dream Master*.

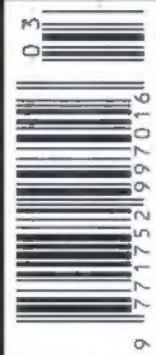
## PLUS

Fear the worst – get the lowdown on phobias.

The gory stories behind Freddy's ill-fated victims.



*A Nightmare*  
ON ELM STREET™





**They were warned... They are doomed...  
And on Friday the 13th, nothing will save them.**







# FRIDAY THE 13TH

**A 24 hour nightmare of terror.**

PARAMOUNT PICTURES PRESENTS FRIDAY THE 13TH A SEAN S. CUNNINGHAM FILM STARRING BETSY PALMER ABBIE KING HARRY CROSBY LAURIE BARTRAM MARK NELSON JEANNINE TAYLOR ROBBY MORGAN  
KEVIN BACON DIRECTOR OF PHOTOGRAPHY BARRY ABRAMS MUSIC BY HARRY MANFREDINI ASSOCIATE PRODUCER STEPHEN MINER EXECUTIVE PRODUCER ALVIN GELER WRITTEN BY VICTOR MILLER  
PRODUCED AND DIRECTED BY SEAN S. CUNNINGHAM A GEORGETOWN PRODUCTIONS INC. PRODUCTION



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They were warned... They are doomed...  
And on Friday the 13th, nothing will save them.



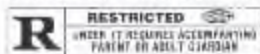
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